Effendi Azhari

Researcher
Data Visual Designer

2026

Portfolio

Academic ✳
Project ✕
Workshop ✳

✳ **Diploma Of Energy Conversion**
State Polytechnic of Semarang
Graduate at 2025

✕ **Blast Reading Zine**
Researcher | Data Visual Designer

✕ **Bersemai Sekebun**
Researcher | Project Officer | Data Visual Designer

✕ **Seladang Ilalang**
Researcher | Data Visual Designer

✳ **International People Tribunal '65 Forum**
Participant at IPT '65 Study Forum

✕ **Indonesia Trauma Testimony Project**
Researcher for Australian National University

✳ **AJAR Fellowship National Summit**
Participant at Asia Justice And Rights Fellowship

2022 2023 2024 2025

Name
Effendi Azhari

Age
21 Years

I am a social researcher and community project worker, based in Salatiga City, Indonesia. I work for institutions, communities, and independently.

Despite my academic background, my interest in social research, particularly human rights violations and socio-cultural ethnography, has been shaped by my daily life.

Also being in the midst of postcolonial, memory, and cultural studies increases my awareness of the situations and environments that happen in my place.

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My initial interest in human rights violations came when I was conducting family reconciliation regarding my family's past.

My grandfather experienced violence in 1965, accused of rebellion against the state, despite his innocence. He was among over 3 million others who suffered similar violations without any trial.

From there, I began to delve deeper into collective trauma, along with the social and cultural developments that occurred in Indonesian society, particularly in Java.

Relearning The Past by Effendi A.
[archive: Seladang Ilalang]

I often use zine as a way to tell stories about data and various things. Zine transcend the boundaries of formal data storytelling.

In addition, as a researcher who also has to publish research, I have to use my creativity and art to provide deeper meaning to the data that has been collected.

Researchers need to combine scientific rigor with awareness using creativity, empathy, storytelling and collaboration to deepen the locus of complexity of human life.

Data shouldn't be static. With engaging and varied data processing, audiences can absorb information creatively and exploratively.

Tamasya Taman Bunga Zine
[archive: Bersemai Sekebun]

Counter Milliterism Zine
[archive: Seladang Ilalang]

Collective Directory Project
[archive: Blast Reading Zine]

Indonesia Trauma Testimony Project [2025 - Present]

Australian National University

Position:
Researcher

Scope:
Field Research

Project as:
Institusional
Australian National University

ITTP Fieldguide Cover Book
[archive: ITTP Team]

The Australian National University, in collaboration with UPN Veteran Jakarta, initiated a research project called the Indonesia Trauma Testimony Project (ITTP). This project aims to collect and preserve testimonial material related to the mass violence of 1965-1966 in Indonesia.

In particular, ITTP focuses on materials collected by survivors and human rights organizations since the 1965-1966 violence, much of which is at risk of loss or destruction.

This project has been running since 2024. I joined ITTP as a field researcher in Central Java in 2025. Because of my close relationship with the 1965 tragedy, especially my family as victims.

What Happen in 1965-1966 in Indonesia?

In 1965–1966, the Indonesian military coordinated and oversaw the killing of approximately half a million members of the Indonesian Communist Party (PKI) and its affiliated organizations. Hundreds of thousands more were detained in camps for months to years, where they endured torture, starvation, disease, and forced labor. These massacres established the “New Order,” a military-authoritarian regime that lasted until 1998.

For decades, former detainees, their families, and associates were subjected to a regime that repressed and deprived them of their civil rights. At the same time, the New Order dominated the official narrative of these violent events, portraying the victims as traitors to Pancasila (Indonesian nation ideology) who deserved the punishment they deserved. Conversely, those who perpetrated the destruction and suffering were portrayed as the nation’s saviors.

Understanding this mass murder is the most important challenge in modern Indonesian history; as important as the Holocaust is in German history. In Indonesia, as in Germany, this understanding is linked to the importance of understanding the root causes of the mass murder and identifying how social factors contributed to the crime.

Project Objectives

1 To collect, digitize and preserve endangered survivor community archives, in collaboration with their owners or beneficiaries, to ensure that they become a permanent record of eyewitness accounts of a dark and defining period in Indonesian history.

2 To implement practical ways to preserve community-based human rights archives for future generations. In doing so, the project will establish a set of best practice protocols for the preservation of community-based human rights archives in settings where the social and political environment is hostile to such preservation initiatives.

3 To develop a protocol that will lead to the strengthening of human rights archive repositories in Indonesia and provide the first integrated open access to materials related to the 1965-66 mass violence through professional cataloguing and digitization of collections.

4 To provide practical training to a generation of Indonesian activist archivists on the techniques needed to determine when and how to preserve community-based human rights archives. This project will directly train five teams of three to five Indonesian archivists on best practices and methods for preserving valuable and vulnerable archives of past human rights violations.

65's survivor, Image by Sekar Ayu [archive; ITTP Team]

65's survivor, Image by Effendi A. [archive; ITTP Team]

The two images above depict two survivors of the 1965-1966 state-perpetrated violence. The survivors hold memories of the violence that have not been fully revealed to the public.

It's caused by because the country's political regime has not yet recognized the 1965 tragedy as a human rights violation, clearly.

Scope Of Work

A. I conducted archival data collection and interviews, based in Indonesia, especially Central Java.

Interviews were conducted according to the participants' (survivors') wishes. The amount of data collected was less important than the survivors' wishes. This data encompasses profound trauma and memories of violence, and as a researcher, I used a keen sense of sensitivity to assess how ethical and humane the documentation was.

B. I analyzed data from all materials

Data must be understood within the context and background of the informant. In understanding past events and violence, informants have changing psychological states and different contexts today. Data must be understood diachronically and not rigidly. Furthermore, the researcher must also properly protect the data. As someone trusted by the source, this responsibility demands full protection of the data the source has provided.

[Read some articles about ITTP through this **link**]

More than a technical task, archiving is an ethical responsibility: it preserves collective memory, supports transparency, and ensures that knowledge and history are not lost but remain valuable for future generations.

Sri Lestari Wahyoeningroem [ITTP Team Coordinator]

Bersemai Sekebun [2024 - Present]

Position:
Researcher
Designer
Project Officer

Scope:
Research & Content Writing
Data Visual Design

Project as:
Community

Health Facility at Buru Island, by Cyndo [archive: Bersemai Sekebun]

Bersemai Sekebun is a study group that uses arts and creativity as a medium to encourage equal cross-generational meetings and conversations between young people and survivors of past crimes against humanity that occurred in Semarang, Indonesia and its surroundings city.

I've been a member of this community since 2024. I started by creating a photo exhibition of survivors of the 1965 violence, particularly women. Bersemai has become a space for gathering, sharing empathy, and exchanging perspectives and reflections on past tragedy.

With numerous programs, including tours of crime-torn-humanity sites, exhibitions, participatory discussions, intergenerational dialogue, publishing stories, community exchanges, counter-maps, and alternative history writing, we are developing into a community of young people concerned with the issue.

Bersemai Workshop for The Youth, by Cyndo [archive: Bersemai Sekebun]

Art and culture serve as a bridge for Bersemai to tell the stories of past tragedies filled with violence. For us, the painful stories of the past can be reproduced in a more enjoyable way.

This is not to diminish the stories of violence experienced by survivors, but rather to ensure that the published stories can be interpreted by the younger generation in a more

and capture the complexity of the survivors' experiences.

Therefore, we consistently use illustrations, cartoons, animations, zines, and other creative media to publish the stories we learn about past human rights violations. These media can communicate effectively and engagingly. Furthermore, we can safely reproduce survivors' stories without having to publicly identify them, given that the current political regime has not fully accepted and acknowledged the experiences of survivors of past violence.

Tamasya Taman Bunga

Tamasya Taman Bunga is a site visit of past human rights violations. Tamasya in Indonesia meant vacancy, Taman was a park, and Bunga was a flower.

This is one of Bersemai's programs to visit sites of past human rights violations, those sites are often neglected and altered nowadays. We invite young people to return to these sites and document the spatial changes that have occurred since the crimes against humanity occurred there.

Visit to the mass graves of the 1965 tragedy by Cyndo [archive: Bersemai Sekebun]

By visiting sites of past human rights violations, we can interpret the tragedy more broadly and comprehensively. These spaces hold profound memories, and we can understand how these spaces have changed over time. We can understand how memories are reproduced and retold through these places.

Biji bunga matahari yang telah kusemai, setelah cukup besar kami tanam di tengah, sekitar pohon palem, dan tumbuh lebih tinggi dari diriku

Mia Bustam. *Dari Kamp Ke Kamp*, Hlm 231

The sunflower seeds that I had sown, when they were big enough, we planted them in the middle, around the palm tree, and they grew taller than me.

Mia Bustam, *From Camp To Camp*, Page 231

We were inspired by the notes of **Mia Bustam** (65's survivor) when she remained enthusiastic about carrying out care work by growing sunflowers in the middle of the detention camp.

Mia Bustam by Hananingsih [archive: Bersemai Sekebun]

Revisiting sites where past human rights violations occurred and reconstructing the meaning of what exists today. Re-memorializing them through physical means is slowly becoming a substantive method of reconciliation.

This photo depict our visit to a mass grave site from the 1965 tragedy, near my hometown. According to local residents, over 30 people were executed here. There are no proper gravestones, only stones and wood to indicate the burials there. [Archive: Bersemai Sekebun]

Seladang Ilalang [2025 - Present]

Position:
Researcher
Data Visual Designer

Scope:
Research & Content Writing
Data Visual Design

Project as:
Initiative

Seladang Ilalang is an open platform that aims to give space to every tiny voice that makes up the urban population — a small square of backyard where everyone is equally heard. By sharing stories about self reflection, daily observation, or even data-backed thinkpieces, we are trying to fill the empty crevices caused by modernity that grows in our city.

Abandoned Urban House by Effendi A. [archive: Seladang Ilalang]

Discussions about cities, citizens, memory, and urban life rarely receive much attention in my city. Seladang Ilalang is a small part of the city that seeks to question the role of citizens in shaping their city, through history and art, from small alleys to main street.

Ilalang's Stories

[Read my full story through this **link**]

Pict. Towards the City's Monument by Effendi A. [archive: Seladang Ilalang]

This essay chronicles a short journey through urban areas. "**Menghidupi Kesunyian Kota**" means 'living the silence of the city' in English. I try attempt to record and recount the changes in atmosphere. From traveling along highways, entering villages, and discussing public spaces, each of which responds to the author's presence.

"Rute berikutnya yang kami lalui adalah kampung padat dengan gang sempit berliku di sisi Jalan Kemuning. Ruang yang menyempit dengan pintu rumah-rumah menonjol di permukaan jalan, mengubah perasaan kami dari jalanan yang luas dan bebas seolah milik

harus kami jaga kondusifitasnya. Ada kesunyian yang harus kami pertahankan sehingga kami tidak dianggap mengganggu warga sekitar."

[Menghidupi Kesunyian Kota by Effendi A.]

"Our next route was a densely populated village with narrow, winding alleys alongside Jalan Kemuning. The narrow spaces, with house doors protruding from the street surface, transformed the feeling of a wide free street, as if it were our own, into a small lane where we had to maintain a quiet atmosphere. We had to maintain a sense of seclusion so as not to disturb the surrounding residents."

Workshop Series

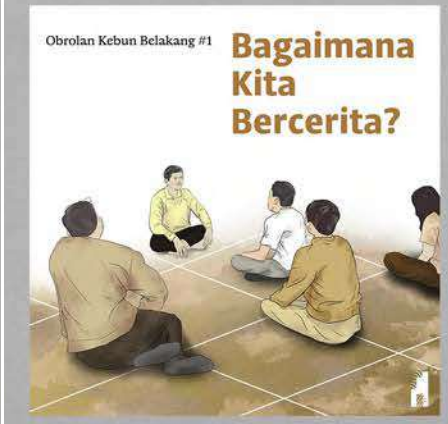
1 Bagaimana Kita Bercerita?

“Bagaimana Kita Bercerita” means"How Do We Tell Stories?" in English. It is a workshop for young people to explore how storytelling culture shapes how we tell stories and understand them. Memo-

cestors shape who we are today, including our understanding of space, home, environment, and even cities.

Revisit The Mass Grave Memorial by Effendi A. [archive: Seladang Ilalang]

By discussing specific phenomena, namely postcolonial and post-conflict, experienced by Indonesian society, we discuss memories that can resurface today. Several series of “Bagaimana Kita Bercerita” workshops have been attended by at least 15 young people. Seladang Ilalang serves as a provider and facilitator for young people to understand the topics discussed.



“I’m just realize that stories, as a way for humans to reproduce social reality, encompass a broader social context. Therefore, from the culture of storytelling, we can examine how stories are formed, who tells them, the subjects they relate, the style of storytelling, and

connections within a broad web of social relationships.” [Endru / Workshop Participant]

Bagaimana Kita Bercerita Flyer by Effendi A. [archive: Seladang Ilalang]

2 Dari Sudut Dapur

“Dari Sudut Dapur” means “From the kitchen corner” in english, we're working on a cooking workshop featuring a recipe that appeared in Api Kartini magazine, published by the women's organization Gerwani, in 1960. From this recipe, we're trying to trace the cultural narrative behind its creation. We're also studying the care work involved in the domestic activity of cooking.

“The kitchen is the heart of a home. Life begins with food, and interactions take place between boiling water and sautéing spices. Within the act of cooking, recipes are a repository of family history. Methods of preparing food are passed down from parent to child, passed on from host to guest, and discovered in cookbooks and the media.” [Zine Dari Sudut Dapur]

Remembering Umi Sardjono by: Effendi A. [archive: Seladang Ilalang]

[Read the zine through this **link**]

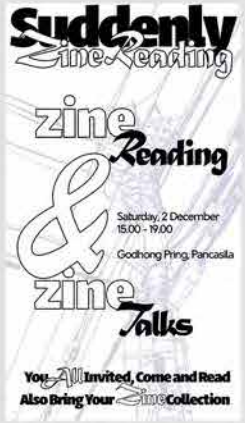
Zine Dari Sudut Dapur 21 x 29,7 cm, 2 pages [archive: Seladang Ilalang]

Blast Reading Zine [2022 - Present]

Position:
Researcher
Data Visual Designer

Scope:
Research & Content Writing
Data Visual Design

Project as:
Initiative



Suddenly Zine Reading
Poster by Effendi A.
[archive: Blast Reading Zine]

Blast Reading Zine is my first initiative to experiment with the zine medium. I initiated this project as part of the sustainability of zine culture in my city and as a forum for discourse among young people.

Blast Reading has released four zines with various topics and contributors. Topics range from collectivity, pop culture, music, art, and more.

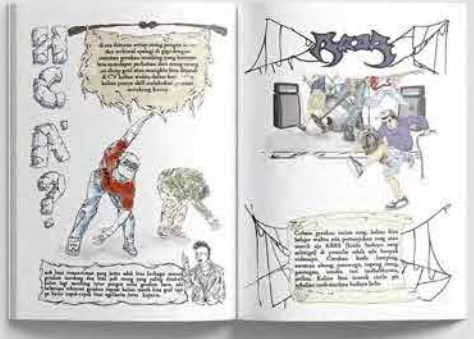
Blast Reading First Issue
[archive: Blast Reading Zine]

Blast Reading is one method for fostering a culture of literacy and discursiveness among the youth. This project successfully intervened in youth conversations about social

[Read all the zines through this **link**]

In my community, youth conversations are often ignored social issues and perceived as apolitical. Zine have proven to be a catalyst for social change discourse, even on a small scale.

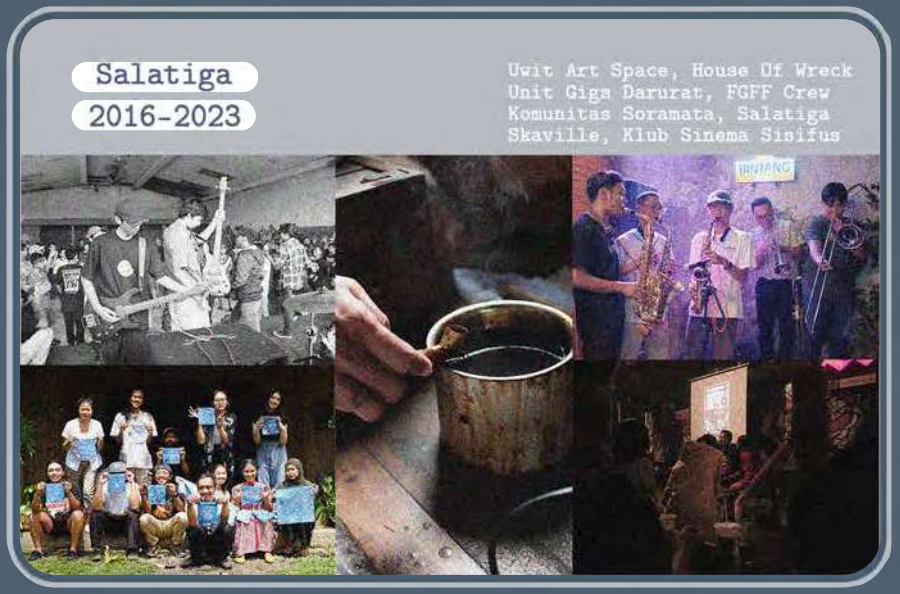
First Issue
[archive: Blast Reading Zine]



Second Issue
[archive: Blast Reading Zine]

Special Issue: Zine Kronis
[archive: Blast Reading Zine]

Proyek Direktori Kolektif



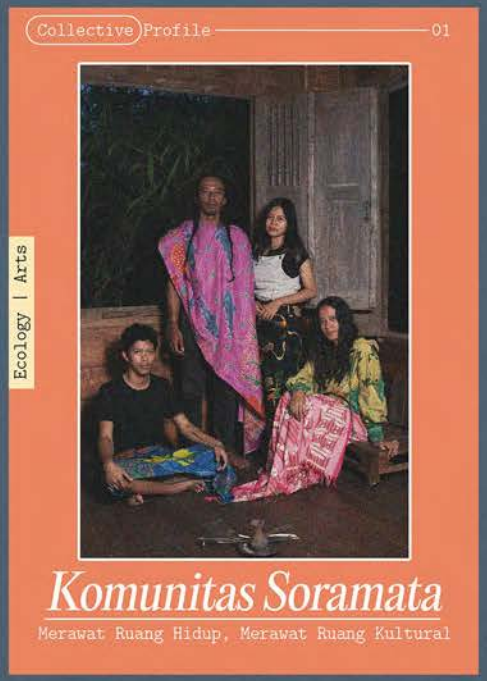
Collective directory project, Salatiga collective mapping (2016-2023). A project initiated by Blast Reading with the orientation of re-affirming collectivism in the city of Salatiga in the present era.

Zine Collective Directory Project [archive: Blast Reading Zine]

We took seven samples of collectives that existed and were consistently active from 2016 to 2023. It was during this time period that we based our research and created a narrative on these collective samples.

"We capture Salatiga with all our senses and print it as an artifact such as writing, songs, buildings, activities, or anything that can trigger memory." [Gerry Junus- Recording Collective Memories]

Dedicated to those who bled for passion, wept for ideas and gasped for the very air we share like it was the first day where everything was worth fighting for. So we won't forget.



Zine CollectiveDirectory Project [archive: Blast Reading Zine]

[Read the zine through this **link**]

Thank You